

Jan 4 - 7:30 AM

CONFIDENTIAL

Notes for Subcommittee meeting with members.

SUBJECT: Elimination by suspension and or arrest of Sir George Student Movement Members.

1) We are, of course, that students who are members of the movement are working closely with the Dean of Students Office. They are attempting to assume command of the active left here, thereby destroying the credibility of the moderate left, and those could potentially rally support on a given issue.

2) I believe it would be to our advantage to create a controlled confrontation between students and administration early in the second term. It seems best that the Anderson Affair will provide the necessary impetus for the confrontation.

3) We can begin the confrontation by asserting that Anderson is not guilty of his charges, and that he will be resuming his duties as a lecturer. A high administrator will make a public statement which will say that the University will back him fully if he chooses to prefer charges against the students who originally made the accusations against him.

4) In the event that the Students Association takes a moderate stand on the issue, which is likely according to my sources there, the Movement will assume command of the dissident forces on campus. They will lead a sit-in in Madras' office and issue an appropriate ultimatum. Physical violence will be threatened, but of course not carried out. A few windows will be broken, and the Ad Hoc Committee with Kalles and O'Mahoney will be convened. It will have no choice but to agree to the calling of the police.

5) Arrests will be made, and charges will be preferred. All students taking part will be expelled, thus eliminating the nucleus of the left-wing movement on campus.

Other points to discuss:

- 1) what about recruitment?
- 2) who will make statement about Anderson?
- 3) what if Students' Association takes hard-line stand?

4 - Who should call police?
5 - who to handle press relations?

THE INCRIMINATING DOCUMENT

Magnus isn't going to be happy now...

Tomeh and Rose debate

War of defense or aggression?

by David Turoff and Lynn Kassie

Dr. George J. Tomeh, Syrian delegate to the United Nations met Allen Rose, Director of the National Public Relations Committee of the Canadian Jewish Congress in a debate before an audience of about 300 last night in the Union Ballroom.

The debate was markedly quieter than the talk given by Dr. Tomeh earlier in the afternoon. At that time, students in the audience, particularly foreign students from both Israel and Arab nations, were somewhat boisterous and expressed their agreement or displeasure with sporadic applause and catcalls.

This was also the case, though to a considerably lesser degree, with last night's audience.

Dr. Tomeh opened the debate with what he termed an "identification of the basic problems" in the Middle East.

These problems, he said, were of an ideological rather than a religious nature. Judaism is a part of Arab tradition, with the Old Testament as sacred as the Koran, and the Arab nations are Christian as well as Moslem.

Zionism and the concept of an all-Jewish state were then cited as the basic cause of the Middle East conflict.

Although Dr. Tomeh contended that the Arab nations have, in

fact, recognized the existence of the State of Israel, he also said that no peace would be possible in the Middle East until the united world community recognizes the Arabs as "the first party in the dispute", that is, that it is the Arabs to whom justice is due.

The Ambassador said he was here referring to the 1,300,000 refugees created by the six-day "war of aggression" by Israel last summer.

In rebuttal, Mr. Rose said that the refusal of the Arab nations to recognize Israel's legitimate existence was at the root of the problem in the Middle East.

He also called it "grotesque" to say that the six-day war was an example of Israeli aggression, and termed figures quoted by Tomeh, to the effect that 94.4% of Palestine legally belongs to Arab-Palestinians, "nonsense".

Rose said that Israel is engaged in self-defence rather than aggression, and quoted what he called an official Arab statement to the effect that policy would be "to strangle Israel, and throw her into the sea".

He further charged the Arab nations, and specifically Syria, with persecuting and harassing a small Jewish population, which

were further not permitted to leave the country.

Peace in the Middle East, said Rose, would be possible only if the settlement were negotiated between the Arab nations and Israel, with no "imposed settlement", and with internationally secure borders and the Suez canal open to all vessels.

He added that a solution to the problem of Palestinian refugees, both Arab and Jewish, could be brought about only in the context of an overall settlement.

During a question period preceding summations by the

Continued on page 7

tween students and administration early in the second term," and suggests the Anderson Affair as the best opportunity.

The Hearing Committee set up to investigate the charges of

There will be a rally today on the Second floor of Sir George's Hall Building at 1 pm.

racism made against Anderson by six black students was scheduled to begin hearings later in the month.

"We can begin the confrontation by asserting that Anderson is not guilty of his charges, and that he will be resuming his duties as a lecturer" the strategy begins, and culminates in the assumption that arrest will be made and charges preferred, "thus eliminating the nucleus of the left-wing movement on campus."

It is not known who wrote the Memo or to whom it was circulated. One possibility is that moderate left faculty members, afraid of the effects of activists on the moderate students, may have submitted the plan in an attempt to eliminate the more extreme students.

Other speculation says that students working with Magnus Flynn, Dean of Students, may have submitted the plan for similar reasons, or that it was drawn up by the Administration.

It is also possible that the

Continued on page 7



ROSE

"no imposed settlement."



TOMEH

"first party in the dispute."

Teach-in set for tomorrow

A Teach-in on CEGEPs will be held this weekend "to provide information and stimulate discussion on the major changes about to take place in English-language post-secondary education."

Sponsored by the Students' Society, the sessions will be oriented to both high school and university students.

Friday's session, on "How CEGEPs will Affect McGill", will be addressed by Vice-Principal Michael Oliver, Dean Frost of Graduate Studies, Vice-Dean Stansbury, Professor H. Bracken of Philosophy and Professor J. C. Weldon of Economics.

"Will Dawson College Repeat other CEGEP's Mistakes?" is the topic of Saturday's panel. Paul Gallagher, Principal of Dawson College, David Munroe, Vice Chairman of the Superior Council of Education, Gilles Dupeppe, Education Vice-President of UGEQ and Professor Donderi, of the Arts and Science Curriculum Review Commission will discuss the question.

Both panels will be held in Moyse Hall at 1 pm.

today

RED AND WHITE REVIEW: Tickets on sale for "Odysseus, Won't You Please Come Home?" 8:30 pm, Union Box Office.

EIC: Student Paper night. Everyone welcome. Refreshments, E-204, 7:30 pm.

ASUS: Teach-in on CEGEPs. Panel discussion. Vice-Principal Oliver, Profs. Bracken and Weldon, Dean Wisenthal, Moyse Hall, 1 pm.

FINE ARTS SOCIETY: McGill and the CEGEPs. Movies changed to Tuesday 18, Union 323, 7:30 pm.

THEATRE DE FRANCE: "guernica" and "Pique-nique en campagne" from Arabal. Union Sandwich Theatre, 8:30 pm.

SANDWICH THEATRE: Medieval morality of "Everyman". Union Theatre, 1 pm.

SOCIETY FOR KRISHNA CONSCIOUSNESS: Sankirtan Party. 3720 Park Ave., 7 pm.

GNS SOCIETY: Dance. Fully licensed. IDs required, \$1. Wilson Hall, 9 pm - 1 am.

YELLOW DOOR: Chaim Tannenbaum. Folk Singing. 3465 Aylmer, 8:30 pm.

AFRICAN STUDENTS ASSOCIATION: African Cultural Show. Union 124, 5:30 pm.

WOMEN'S HOCKEY: Old Girl Game. Winter Stadium, 5 pm.

CUSO: Speaker, Helen Forsel from CUSO South American Desk. Union 458, 1 pm.

PRE-MED SOCIETY: Film Festival. "Communicable Diseases". S1/3, 1 pm.

METTERNICH SOCIETY: Discussion on the organization of the new military in Germany. Members only. L-651, 6-9:30 pm.

CYCOM: Basic Assembler Course. E-406, 1 pm.

UNION CAFETERIA: Meal Tickets on sale at the Box Office.

PSYCH STUDENTS: Vote today for chairman of APS. Polls, Stewart North Wing 10 am - 1 pm. Leacock Lobby 1-4 pm.

VIETNAMESE STUDENTS SOCIETY: Important Meeting. B-23, 1 pm.

S.E.I.C.: Brig-Gen. J.P. Carriere speaks on Professional Organizations. E-204, 1 pm.

MECHANICAL CLUB: Lotus Simulator. McConnell Bldg. Common Room. 9 am - 5 pm.

NEWMAN CENTER: Skating Party. 3484 Peel St., 6:30 pm.

QUESTION MARK: Band. "Walden". 194 St. Paul St., W. 8 pm.

SATURDAY

RED AND WHITE REVIEW: Tickets on sale for "Odysseus Won't You Please Come Home?". Moyse Hall. 8:30 pm.

CAFÉ ANDRÉ

2077 VICTORIA
Open 11 a.m. - 2 a.m.

FULLY LICENCED
Folk music nightly
This week featuring
The Raftsmen

ASUS: Teach-In on CEGEPs. L-132, 1 pm.

THEATRE DE FRANCE: "Guernica and Pique-nique" from Arabal. Union Theatre, 8:30 pm.

SOCIETY FOR KRISHNA CONSCIOUSNESS: Informal Vegetarian meal. Everyone welcome. 3720 Park Ave., noon-1:30 pm.

YELLOW DOOR: Chaim Tannenbaum. 3465 Aylmer, 8:30 pm.

BATHING BEAUTIES: McGill Varsity Team. Currie pool, 1 pm.

FIGURE SKATING: Club members. Figure skates required. Winter Stadium, 10-12 pm.

NEW RIGHT: Tape. William F. Buckley reads from "Atlas Shrugged". All welcome. Union 307, 2 pm. Come and shrug too.

M.O.C.: IOCA "Snoski" Square dance. Shawbridge.

JAZZ SOCIETY: Rehearsal. Coffee Lounge, 2 pm.

SAVOY SOCIETY: Leads. Union 307, 1:30 pm. Orchestra. Union Ballroom, 2:00 pm. Girls. Union 307, 2:30 pm. Men. Union 307, 3 pm.

McGILL FILM SOCIETY: "A Man for All Seasons". Admission 75c. 7-9:30 pm.

CHINESE STUDENTS SOCIETY: Meeting of Mandarin Class. Union B-23, noon.

CYCOM: Executive Meeting. E-406, 11:30 am.

CHINESE STUDENTS SOCIETY: Singing Practice. RVC Rm. 12, 2-4 pm.

QUESTION MARK: "Walden", afternoon Concert. 194 St. Paul St. W., 2 pm.

HOME MEET: Final meet for Coupe de Quebec. U de M., SGWU Laval etc. Currie pool, 1 pm.

SUNDAY

RADIO MCGILL: 2 hrs. of fast-paced music, documentaries and news. CFQR 92.5, 10 pm.

SOCIETY FOR KRISHNA CONSCIOUSNESS: Singing, dancing, Love feast. Come as you are. 3720 Park Ave., noon - 2 pm.

YELLOW DOOR: Hootenanny. 3625 Aylmer, 8:30 pm.

M.O.C.: Ski Trip to Glen Mt. Roddick Gates, 7:30 pm.

CANTERBURY 3555 University. Dinner 6 pm. Eucharist 7 pm.

ITALIAN SOCIETY: Ski Trip to Bromont. Bus \$2.00 Roddick Gates, 8 am.

Bharat B. Dhar

Dept. of Mining Engineering

Julian Karl Haller

Dept. of Mechanical Engineering

The above have been acclaimed to the positions of Graduate Student Representatives to the Engineering Faculty.

Charles Budd
Chief Returning Officer
P.G.S.S.

KNOW WHAT'S HAPPENING

READ

The Star

EVERY DAY

Students' Society Elections

Nominations are hereby called for the following positions:

PRESIDENT

- VICE-PRESIDENT, INTERNAL AFFAIRS
- VICE-PRESIDENT, EXTERNAL AFFAIRS

a) Nominations for President must be signed by at least 100 members of the McGill Students' Society and for the positions of Vice-President by at least 50 members of the Students' Society.

b) These positions may be held by any member of the McGill Students' Society in good academic standing with the University, except:

- partial students taking less than three courses
- students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

- STUDENTS' COUNCIL REPRESENTATIVES: FACULTY OF GRADUATE STUDIES AND RESEARCH (2 representatives)

Nominations must be signed by at least 25 members of the Faculty. The position may be held by any member of the Faculty in good academic standing with the University.

- BY-ELECTION FOR STUDENTS' COUNCIL REPRESENTATIVES: MUSIC (1 representative) DIVINITY (1 representative)

Nominations must be signed by at least 25 students of the Faculty or by 25% of the students of the Faculty, whichever is less. The nominee must be in his penultimate year.

- CHAIRMAN OF THE STUDENTS' ATHLETIC COUNCIL

Nominations must be signed by at least fifty male members of the Students' Society. This position may be held by any male member of the Students' Society in good academic standing with the University, with the exception of partial students taking less than three courses.

ALL NOMINATIONS MUST CONTAIN ONLY THOSE WORDS PRINTED IN THE STUDENTS' SOCIETY ELECTORAL BY-LAWS AS CONTAINED IN THE STUDENT HANDBOOK. THEY MUST BE COUNTERSIGNED BY THE NOMINEE, WHO SHOULD ALSO INCLUDE HIS NAME AND ADDRESS, AND BE HANDED TO THE SECRETARY-TREASURER OF THE STUDENTS' SOCIETY BY

4 PM, FRIDAY, FEB. 14, 1969

Chris Portner
Chief Returning Officer

Reagan calls in state cops at Berkeley

BERKELEY, CALIF. (CUP-CPS) — Despite a relatively peaceful day Wednesday on the University of California campus here, Governor Ronald Reagan has declared a state of emergency at Berkeley.

Reagan said he made the declaration at the request of Alameda County Sheriff Frank Madigan and administration president Charles J. Hitch in order to make State Highway Patrolmen available on a continuous basis to help maintain "law and order" on the campus.

Edwin Meese, Reagan's executive secretary, said the number of highway patrolmen who will be available "is a matter best left for the dissidents to speculate on." Meese said highway patrolmen can assist local police at any time but a state of emergency must be declared to make them available on a continuous basis.

He said a state of emergency was not declared at San Francisco State because local police were able to deal with the disorders with only occasional assistance from the highway patrol.

The additional police will be under the command of Sheriff Madigan, who earlier this week criticized the university administration for not taking a strong enough stand against student strikers.

Berkeley campus Chancellor Roger Heyns, who asked Hitch to join Madigan in the request, stressed that "the state of emergency, required for technical reasons, does not imply any change in our normal campus life."

But Reagan said he made the declaration to "clearly indicate that the State of California is determined to maintain law and order on the campuses of its university as well as all other educational institutions."

"I just feel we have come to

Continued on page 5

At U of T

Radicals disrupt Kerr address

TORONTO (CUP) — Berkeley isn't so much a place as a state of mind, it follows Clark Kerr wherever he goes.

Wednesday night, radicals at the University of Toronto disrupted a meeting where Kerr, former administration president of the University of California at Berkeley, was addressing an overflow audience

of 500 at the Royal Ontario Museum.

As he went on about the problems of American universities, 10 members of the Toronto Student Movement rushed the stage and enacted a spontaneous playette about the arrest of Mario Savio, student leader of the Berkeley Free Speech Movement in 1964.

There was a struggle for the mike while Kerr shouted: "I can only be impressed by the extraordinary efforts that people have made to make me feel that I've never left Berkeley." Kerr was administration president at Berkeley when Savio was arrested during the crisis there.

As the mike passed around from hand to hand and the audience rose shouting at the TSM people and Kerr, Bissell finally quieted everything down when he yelled: "We've had enough of fascism for this evening". The TSM people agreed to allow Kerr 15 minutes speaking time in exchange for rebuttal after he finished.

After talking about the university as a sector of society that must respond to the demands of progressive forces in that society, Wernick said people like Kerr were bureaucrats whose function it was to reduce tension and conflict. He called Kerr's function "counter-insurgency".

In replying to Wernick, Kerr said training was only one function of the university and that it must also develop new ideas and serve as a critical evaluator or society. He described himself as "an individual concerned with the creative arts more than industrialization".

Three other speakers — two against Kerr and one for — spoke before Bissell adjourned the meeting.

Mr. Zave Ettinger

of the Jewish Community Camps

6655 Cote des Neiges # 260
Will be conducting interviews for

SUMMER CAMP STAFF POSITIONS

WEDNESDAY, FEB. 19
from 12 noon to 5 pm

For information and appointment

Contact Hillel House,
3460 Stanley St.

what's what

ASSOCIATION OF PSYCHOLOGY STUDENTS

Elections today for two chairmen. Polls will be open from 10 am to 1 pm in the second floor lobby of the Stewart building north wing and from 1 pm to 4 pm in the main floor elevator lobby of the Leacock building. Candidates are Eric Alper, Donna Cherniak and Rick Levi. All psychology students are eligible to vote but must present ID cards.

SKY-DIVING CLUB

There will be a general meeting on Tuesday for all sky-divers and would-be learners to form an independent Sky-Diving Club. This is being done in conjunction with the Flying Club, Union 123-4 at 1 pm.

AFRICAN CULTURAL SHOW

An exhibition of African handicrafts goes on display this afternoon at 5:30 pm in the Union, room 124. At 6 pm there will be a show of traditional dances.

FACULTY FRIDAY

"A little Baroque Program" with works by Monteverdi, Schütz, Telemann, Couperin le Grand and Buxtehude, directed by Donald Mackey and John Whitelaw, will be presented tonight at 8:30 pm in Redpath Hall. Admission is free.

FILM SOCIETY

"A Man For All Seasons" will be shown tomorrow night in the PSCA at 7 and 9:30 pm. Admission 75c.

CENTER FOR EAST ASIAN STUDIES

Professor Ezra Vogel of Harvard's Center for East Asian Studies will speak today on "East Asian Studies in a Changing World". The talk will take place in the Leacock eighth floor lounge at 2 pm.

Experimental Psych course approved

The Board of Studies yesterday gave full approval to an experimental course proposal but forth by the Psychology Department and the Association of Psychology Students.

The proposal provides that the course will be student directed in terms of content, structure and evaluation, the latter being on the pass-fail pattern.

There were no major obstacles to the course's acceptance. Discussion centered mainly around explanation and elaboration of the proposal.

The meetings of deliberative committees of Senate are closed and this fact became a problem when the students suggested that they remain in the room while the Board voted on the acceptance of the proposal.

Dean Woods, Chairman of the Board of Studies, stated that it would be necessary to delay approval in order to get a ruling from Senate to open the meeting.

The students and Dr. Ferguson, representing the Psychology Department, agreed to withdraw to expedite matters.

BLACK STUDY SESSIONS

"Race, Politics, and Social Change: Beyond '68" continues the Informal Black Studies Programme being sponsored by the Debating Union and the Black Student Association of Sir George Williams University.

Charles V. Hamilton, who was to be tonight's speaker will be unable to appear.

Topics for the three remaining segments include "Beep! Beep! Bang! Ungawa! Black Power!" with Julius Lester, a former field secretary for SNCC; "Black Stereotypes in White Literature" with Michael Thelwell from the University of Massachusetts; and "The Economics of Black Separatism" with Robert S. Browne.

DANCE TONIGHT

Trinidad Melotones Carnival

Friday, Feb. 7
9 pm - 2 am

Carpenter's Hall
3560 St. Lawrence Blvd.

featuring

Marius Cultier Combo (from Martinique)

Trinidad Melotones Steel Orch.

Advance Sales: \$2.50 At door: \$3.00

Tickets available from R. Nothman - 769-0531 (Verdun); R. Fermin - 844-4789 (Park Ave.); C. Franklin - 767-2072 (Somerled); B. Boldon - 271-8758 (St. Joseph Blvd. W.); L. Bravo - 486-3302 (Upper Lachine Rd.)



McGill Students' Society

and the

A.S.U.S.

Teach-in on CEGEPs

TODAY 1 PM MOYSE HALL

(Arts Building)

Panel: How CEGEPs Will Affect McGill

- Vice-Principal Michael K. Oliver
- Prof. H. Bracken
- Prof. J.C. Weldon
- Vice-Dean E.J. Stansbury
- Dean S.B. Frost

SATURDAY MOYSE HALL

(Arts Building)

1 PM

Panel: Will Dawson College Repeat Other CEGEPs' Mistakes?

- Paul Gallagher, Principal, Dawson College
- David C. Munroe, Vice-Chairman, Superior Council of Education
- Gilles Duceppe, Education Vice-President, UGEQ.
- Prof. D. Donderi, Arts & Science Curriculum Review Commission

NEED INFORMATION?
PRINTED DOCUMENTATION
WILL BE DISTRIBUTED

Ramparts

The last issue of Ramparts hasn't reached Montreal yet. When a magazine dies its distribution system isn't likely to be terribly efficient.

Ramparts was a product of a grim period in the United States, the beginning of the massive buildup in Viet Nam. Increasingly, it presented a broad critique of American society, and picked on some of its sorest points: the cover-up following the Kennedy assassination, the involvement of universities in the war, the secret subsidization by the CIA of such things as the National Student Association, Lyndon Johnson's shady connections with a Texas construction company.

And it did this without ever being academic or obscure. A Ramparts story was personal, direct, frankly biased, and frequently mind-blowing. Its appearance was crisp and attractive. It was a stylistic departure from every other left-wing publication, and it was read by people no other left-wing publication ever reached. It borrowed techniques from the mainstream press to make non-mainstream points, and it created new techniques that the mainstream press has since picked up.

That the left-wing press had to be dull was one of the myths Ramparts destroyed. But there were other, more powerful myths, myths that made American readers slaves to the prescribed interpretations of establishment journalism. Myths like objectivity, which was the rationalization a biased press employed to justify its monopoly of interpretation. The New York Times is 'objective' when it refers to the National Liberation Front as "enemy" in a headline. It is being 'objective' when it accepts uncritically the Pentagon's version of an antiwar demonstration. Objectively means support of the status quo.

The widespread acceptance of the myth of objectivity is a peculiarly American phenomenon. Britain's papers developed on every point of the political spectrum, constantly at one another's throats, clearly representing political views. The French press retains the integrity of its bias, and papers like Le Monde, Le Figaro, and L'Humanité do not attempt to keep it a secret that they have views, and that these views affect their presentations. Only in the United States have assumptions gone unchallenged, and have horrors like the McCarthy era, the Cold War, the rape of Latin America, the oppression of blacks been monolithically accepted and often actively encouraged by the press.

There were a few dissenting voices, working not within the system, where only the monopolies of the press thrive, but outside it. I.F. Stone, with his four

independent pages a week, stood almost alone for a long time; then others started to join him. When the United States began to engage in the shocking self-revelation of the war in Viet Nam, there was a variety of publications ready to unmask the lies and expose the contradictions: Stone, the National Guardian, Viet Report, and, most significantly, Ramparts. And Ramparts' influence went far beyond its own readers. The things it said worked their way into the mainstream press. When Ramparts broke the CIA subsidy story, The New York Times was obliged to quote it straight, including the parts that showed the press itself was getting subsidies. Daring Ramparts exposés of 1965 are now liberal clichés. Life magazine runs spreads on police brutality and corruption. The intolerable radical views of 1964-66 are today accepted realities.

Most importantly, Ramparts saw itself as a participant in the political process, and helped shatter the myth of the press as detached observer. It went into Chicago and helped break the press blockage with its wallposters. It published a daily paper with a circulation of 40,000 during the San Francisco newspaper strike. It acknowledged that it was waging a struggle, because social forces in the United States were in struggle. Time magazine and its ilk could not keep up the pretense of impartiality while Ramparts stood beside them on the newsstands. Last September, Time admitted that objectivity was impossible, and the struggle was now out in the open: Time stood for God, Mother and the Green Berets, Ramparts for change and the liberation of the oppressed.

In the end, Ramparts could not win this battle alone. It had to depend on the corporations, corporations whose very existence it challenged, for advertising to keep it alive. When it consistently couldn't get that advertising, it perished. Its death confirmed A.J. Liebling's remark that "the nation's supply of news depends on how a group of underwear merchants feel they can best sell their product." Ramparts was not a vehicle for selling underwear.

This was the contradiction that Ramparts, and any oppositionist press that has tried to function within the system, could not overcome. But during its lifetime Ramparts created an audience that will no longer be satisfied with Scripps-Howard copy and Joseph Alsop; the consciousness it produced will not be destroyed so easily as the magazine itself. Ramparts will have its heirs. And they will be outside the system that killed it.

Robert CHODOS
Mark STAROWICZ

Quote of the day

Arrests will be made, and charges will be preferred. All students taking part will be expelled, thus eliminating the nucleus of the left-wing movement on campus'.

Excerpt from confidential notes on the elimination of Sir George Student Movement members.

LETTERS

Tangible forces

Sir,

In their article "Bourgeois leftism in the student movement", Messrs Goldenberg and Grey call for a "serious debate" about the "loss of direction" that they feel McGill's student movement has suffered. It seems to me that they are blind to the goals, stated or implied, which the radical and moderate left are pursuing at present. They are instead suggesting a redirection of student energies into what amounts to a nebulous area of generalities. The writers infer that free education at the university level, that reforming the structures of the university are not goals providing any sense of direction for students. Instead they would like to see students pursuing activities like urban renewal and external aid programs.

I contend that students are active in these areas through social-work organizations and CUSO, to mention some examples. But I also present the real concept: the concerned student today views post-university society and doesn't like it. He knows that once he gets out into it he will have to fit into some little cog and basically have to conform to the system even if he is active in an external aid program. The concerned student knows that he has the opportunity to change this, now while he is relatively free. To pursue this goal this student realizes he must begin in the university, using it as a formative force in society. He has to "work to solve the problems of society", granted, but by means which he believes most directly effective and attainable. When Grey and Goldenberg talk of foreign aid and urban renewal they are so correct when they state "There is too much to accomplish".

One can sit around for years debating, dramatizing and exposing the problems of society. This is what our "Silent Generation" did. I agree that the university should be the vanguard of society. But are students on the Senate to be classed as "tearing down of the university"? No. It is one of the tangible, constructive forces pursuing the goal of finding a "better society".

David Young
BA 4

I know what I want to say; now give me some arguments

Now it's true Harry Woods has been having a bad time of it lately. People wanting the sit on the Committee to select a new Dean of Arts and Science; student senators shoving issues into Senate meetings and disturbing the orderly flow of business. Time to show things are really pretty good.

Gotta be something I can crow about. Education, maybe. I know of a considerable number of experiments... but then I can't think of any. The real trouble is nobody knows about these experiments. Certainly not the students who're squawking. Not even me, the Dean, who's supposed to know about them. I mean, I'm sure we're doing all sorts of progressive things.

Personally I believe we have a constructive story to tell. Somebody write it then... please...



Faculty of Arts and Science

McGILL UNIVERSITY
MONTREAL

February 3, 1969.

TO MEMBERS OF THE TEACHING STAFF -

Dear Colleague:

Re: Experimental Teaching Programs

The Faculty is constantly being plagued by the criticism that the teaching methods used are outdated and inadequate. This criticism, much of which comes from students, is in my opinion largely unfounded. I have personal knowledge of a considerable number of experiments that have been tried and that are underway which if generally known would answer much of the criticism. Unfortunately knowledge of these changes and improvements in educational techniques does not appear to be collected in any particular place.

I would like to ask each staff member who has been conducting such experiments in teaching methods to send to me a description and evaluation of his own experience. Please understand that this is purely voluntary. It would help me if I could have such information supplied. Those who respond might also indicate whether or not they would object to this information being made more public or whether they would prefer anonymity. Personally I believe we have a constructive story to tell and I think we should do so.

Sincerely,

H. D. Woods
Dean

McGILL DAILY

The McGill Daily is published five times a week by the Students' Society of McGill University at 3480 McTavish Street, telephone 875-5512. Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage paid at Montreal; Editorial opinions expressed are those of the editors and not the official opinion of the Students' Council.

Printed at l'Imprimerie Dumont Inc.
Mark Starowicz.....Editor-in-chief
John Dufort.....Advertising manager

the Review

McGill Daily supplement, Feb. 7, 1969



A fresh look at Rembrandt

page 2

Rembrandt

MYTH-MAKING about the lives of famous people comes easily as an alternative to fact-minding. Hollywood especially enjoys honouring society's current hero with a filmed biography that claims to tell "the true story."

Writers, musicians, and artists are particular favorites of producers who

by Sheryl Taylor-Munro

figure that those who know the factual story wouldn't go to see their movies anyway.

The story-line of the 1936 film "Rembrandt" runs something like this: "Although, the child of poor, ignorant Dutch peasants, the uneducated Rembrandt, through his miraculous skill in art, established himself as the most sought-after painter among the Beautiful People of 17th-century Amsterdam. But, since men of genius are never destined for a happy life, fate cut him down at the peak of his prosperity and fame.

"The wealthy burghers who, though ignorant about art, knew what they liked were enraged when he painted their portrait — the "Night Watch" — not in the traditional "corporation" postures but as a scene of action — a masterpiece.

"Secure in the knowledge that posterity would vindicate him, Rembrandt stubbornly refused to make a single change — a decision which brought him to bankruptcy.

"In life this stubbornness may have brought him only misery, but in death it has stood him well. Why only last year New York's Metropolitan Museum paid \$2.3 million alone for one picture and were lucky to get it for that."

Such inaccuracies are easily shrugged off when you're interested in the box-office, not the opinions of historians.

Despite the scarcity of contemporary information about Rembrandt, what is known is that he was not a peasant, nor was he uneducated (he attended a Latin School and went as far as second year at the University of Leiden). The "Night Watch" did not bring about his downfall; indeed, his bank-

ruptcy was due to mismanagement of his affairs, rather than a lack of commissions.

Rembrandt's commissions, which for about fifteen years placed him as the highest-paid artist in the Netherlands, were uniquely Dutch. They alone among Europeans conceived this special art form, the group or "corporation" portrait. Members of militia companies and of town councils, officers of guilds, and administrators of almshouses, hospitals, and other institutions were memorialized in these paintings. In some pictures, thirty or forty life-size figures were included in a single work, resulting in a canvas as colossal as a billboard.

Since each member of the group paid part of the artist's fee, each expected not to be slighted in the finished work. Their sense of pride also motivated them; Dutch burghers had a strong civic spirit and were not ashamed to glorify it.

THE MAJOR fortunes of the Dutch during Rembrandt's time were made in shipping. More than 2,000 merchant ships sailed under the Dutch flag, a number considerably larger than that under either the French or English flags.

The efficiency of the Dutch and the beggarly wages paid to their captains and crews made it difficult for foreign ship-owners to compete.

The other source of Dutch riches was the East and West India Companies. Through the pooling of the funds invested by its many stockholders, the East India Company concentrated the nation's resources of capital and equipment — enabling it to maintain an army of 30,000 men and a fleet of some 50 ships — in effect, swinging more weight than the weak central government at The Hague.

The Dutch, conservative and cautious in other matters, were willing to take long chances when large profits might be made. Despite the thousands of men and countless ships that were lost to typhoons, tropical diseases, and rival adventurers from Portugal and England, the Company's stock certificates were returning 500 percent a year by 1650.

The Dutch, like most European maritime nations in Rembrandt's day, were heavily engaged in the slave trade. They bought as many as 15,000 blacks a year at 30 florins a head on the coast of Angola and sold them in the Americas at 300 to 500 a head.

Although slavery was prohibited in the Netherlands, in a traffic that was little different from the slave trade, children were "recruited" from the highways and orphanages of Flanders and Germany to work in the mills; in one decade, Rembrandt's home-town of Leiden alone imported four thousand of them, procured from Liège by one businessman.

The Dutch conscience was unconcerned about this practice, although in 1646 it

was decreed that children should not be forced to work more than fourteen hours a day.

The wealthy Dutchman of the 17th Century thought seriously of only two things — religion and money. After forty years under the rule of Catholic Spain, the seven northern provinces achieved independence in 1609 and promptly set out to submerge the sizable Catholic segment of the population in the Dutch brand of Protestantism, notably Calvinism.

Like the Protestants under the Spanish Inquisition, the Catholic faithful were forced to worship in private; their churches were stripped of their altars and often were taken over for use by the Protestants.

Among Rembrandt's business-oriented contemporaries, the accumulation of money not for what it could buy but for its own



sake, was the pre-eminent male preoccupation, even exceeding sex — or so foreign observers found.

A 17th Century English ambassador to the Dutch Republic, Sir William Temple, noted that "One meets pleasant young gallants, but no mad lovers." When a Dutchman sought diversion from business affairs he was inclined to look for it in drink rather than in women.

As a result of this — foreigners thought — Dutchwomen were in a continual state of frustration, and when they were presented with the opportunities, they took full advantage of them. "To make love like a Dutchwoman" was a common saying in Paris. Among the bourgeois and upper classes at least, marriages degenerated fairly early into unimpassioned arrangements.

IN HIS many studies of tramps, peasants, cripples, beggars, and peddlers, Rembrandt made it clear where his sympathies lay and, indirectly that he hated oppression and the callousness of economic privilege. Yet there is no evidence that he wished to change his world radically or that he longed to escape it.



Giving of alms

Backer's *Portrait of a lady*

Rembrandt has less than a one-quarter share of the Museum of Fine Arts exhibit "Rembrandt and his pupils". But the placing of the teacher's works among those of his students explains better than words why his students could afford country homes while their

teacher found it difficult to buy paint. The picture on the right by Jacob Adriaensz Backer is in the "best-seller" style favored by patrons in the 1640's. For them, it was a true likeness despite its flat, stain-glass, two-dimensional appearance. In the picture on

the right, Rembrandt's highlighting of the woman's face and hands (in his opinion a person's most revealing features) while leaving the remaining canvas in almost total darkness was not popular with patrons who thought they were paying for a completed portrait.

Rembrandt's *Portrait of a lady with a handkerchief*

Unlike many artists, Rembrandt never rejected his society; nevertheless, it seems that he did not remain comfortable among the rich and socially prominent whose portraits he painted. He was more at ease with his family and a few friends.

He did not ridicule the letter-strict morality of the Calvinists; he ignored it. Rembrandt never painted a Last Judgment, and he shunned apocalyptic themes.

THE "NIGHT WATCH" is at the centre of the most persistent and annoying of all Rembrandt myths. As recently as the 1967 tourist season KLM Royal Dutch Airlines featured the painting in an advertisement inviting travelers to visit Holland.

"See 'Night Watch'," read the advertisement, "Rembrandt's spectacular 'failure' that caused him to be hooted... down the road to bankruptcy."

The myth has been attacked by various critics in recent years, including Professor Seymour Slive of Harvard in "Rembrandt and His Critics".

"The painting was not poorly received no critic during Rembrandt's lifetime wrote a word in dispraise of it. Captain Banning Cocq (the painting's main figure) himself had a watercolor made of it for his personal album. The "Night Watch" was never hidden in some obscure location; it was first hung in the Kloveniersdoelen, the headquarters of the civic guardsmen, and in 1715 it was moved to the Amsterdam town hall, as prominent a place as could have been found for it. Nor did painting this supposed "failure" result in any abrupt withdrawal of patronage; Rembrandt received about 1,600 guilders for the "Night Watch", and four years later the Prince of Orange gave him 2,400 for two smaller works."

This fable may owe its phoenix-like capacity for resurrection to the fact that it is a simple and convenient means of disposing of a complex matter.

In 1642, Rembrandt was at the height of his popularity. Thereafter he slowly fell out of public favor, though never to the extent that romantic biographers and moviemakers suggest.

One of the reasons for his decline, certainly, was the change in Dutch tastes in art. During the 1640's, wealthy patrons, perhaps becoming somewhat insecure in their positions of privilege, developed a preference for showiness and elegance.

They looked for bright colors and a graceful manner that had been initiated by such painters as the fashionable Flemish portraitist Anthony van Dyck — who, however fine an artist, lacked Rembrandt's depth.

Rembrandt's use of chiaroscuro (an Italian word that means bright and dark,



in this case the contrast of light and shadow) dissatisfied them too, and they turned away from an artist who seemed "dark" and — what was perhaps worse — demanded that they devote some thought to what they were looking at.

Several of Rembrandt's pupils, among them Jacob Backer and Ferdinand Bol, were quick to adapt themselves to the new taste for elegant, highly finished pictures and soon began to receive richer commissions than their teacher.

Rembrandt never resented this; he freely lent his studio props to others who made more money than he did. But he would not make concessions in his art, even though his need for money grew increasingly acute.

On the contrary, while the new vogue indicated where the financial future lay, Rembrandt's work became steadily quieter and more profound. During the first years of his career, there had been a fair, but dwindling market for religious works; but in the mid-1640s, Rembrandt was almost alone among Dutch artists in his dedication to Biblical painting.

Rembrandt seems to have produced these works to satisfy himself, although perhaps hoping to sell them later; but, Dutch buyers of non-commissioned paintings preferred to spend their money for landscapes and genre scenes.

In his religious paintings, during the transition from his youthful exuberance to the calm reflectiveness of middle age, Rembrandt became increasingly concerned with the inner reactions of the individuals he portrayed than with their outward actions. It was no longer the Biblical stories as narrative that attracted him, but their meaning for the individuals.

In the self-portraits of Rembrandt's middle and late years, there are other qualities that relate more particularly to him and to his own circumstances. If in 1640 his face reveals a faintly quizzical expression, in 1650 it displays an outright skepticism that is not only questioning but also challenging.

In 1652, only two years later, Rembrandt appears to have aged considerably.

The 1658 portrait shows his expression as one of sadness and vulnerability — and with good reason. The impending disaster that he may have sensed in 1650 and 1652 has now overtaken him; by 1658, he has been forced to declare himself insolvent



and the final remnants of his collection of treasured prints and drawings, paintings and costumes must be auctioned.

His own works, numbering some 2300, have this year — the 300th anniversary of his death — been given special attention by both European and North American galleries. The exhibition at the Montreal Museum of Fine Arts is part of a larger continent-wide tour.

The Montreal display is entitled "Rembrandt and His Pupils" with the latter receiving the greater play. Of the hundred or so works, only twenty-seven are Rembrandt's. Although not having the "name" pictures of the Expo display, this exhibition gives a wider range in terms of time and changes in style than the one from centennial year.



Tonight & Tomorrow
EMPTIE HARTS

Starting Sunday
**THE POWER
OF BECKETT**

at

LAUGH-IN
WHERE
THE LAUGHTER
IS CONTAGIOUS
AND THE
MUSIC THE GREATEST.

2077 VICTORIA ST. 845-1512
ABOVE CAFE ANDRE!
OPEN EVERY EVENING

IAN & SYLVIA



AND
THE GREAT SPECKLED BIRD
SAT. FEB. 8 — 8:30 p.m.
SUN. FEB. 9 — 8:30 p.m.
TICKETS: \$3.00, 4.00 & 5.00
PRODUCED BY MARTIN ONROT

THÉÂTRE MAISONNEUVE
PLACE DES ARTS
Montreal 129 TEL 842-2112

**Boulevard
de Paris**

893 St. Catherine St. W.
842-6562

1¢

GETS YOU
ANOTHER DRINK
4 - 7 PM

Cheaper than any tavern

**RENT A
TAPE RECORDER**
for Long or Short Periods
681-4165 277-8379

Europe Charter Flight
\$210.00
May 14 - Sept. 9
Interested students, staff or
faculty, please call
392-4480

**"Pretty
Poison"**



14
YEARS

**"THE MOST ORIGINAL
AMERICAN MOVIE
OF THE YEAR!"** LIFE MAGAZINE
"BEST SCREENPLAY OF THE YEAR!"
— New York film critics

20TH CENTURY-FOX PRESENTS A LAWRENCE TURMAN PRODUCTION



From the
Producer
of "THE
GRADUATE"

STARRING:
ANTHONY PERKINS • TUESDAY WELD

In Color

NOW SHOWING

VAN HORNE
6150 COTE-DES-NEIGES 731-8243

Feature at
1:30, 3:30, 5:30,
7:30, & 9:40
Last complete
Show at 9:05 pm

as a
**college critic
sees**

JOHN CASSAVETES'
FACES 18 YEARS

"The film was included on the program of a film festival organized under the auspices of the Tennessee Arts Commission. A strangely heterogeneous audience—high school and college kids, housewives, businessmen, secretaries, academic types, and a smattering of beards and love beads—had endured two exhausting days of seminars, panel discussions and screenings by the time FACES was to be shown.

FACES—and I say this calmly as I can—is a beautiful film. It is a unique film. I have never responded, I have never seen an audience respond as we did that night. The faces that we saw were our own.

The film is the acting, and the players in FACES, all of them—John Marley, Gena Rowlands, Lynn Carlin, Seymour Cassel, and the others—simply gave, were allowed to give, the performance of their lives."

Marshall L. Fallwell Jr.
VANDERBILT UNIVERSITY HUSTLER

The Walter Reade Organization presents
JOHN CASSAVETES' "FACES" starring John Marley • Gena Rowlands • Lynn Carlin • Seymour Cassel
Fred Draper • Val Avery • Produced by Maurice McEndree • Associate Producer Al Ruban
Written and directed by John Cassavetes • Released by CONTINENTAL

SECOND WEEK

WESTMOUNT
5038 SHERBROOKE W. 486-7395

Feature at 1:40, 4:05, 6:30, 9:05.
Last complete show at 8:50. Saturday Midnight Show at 11:20.

**"An Evening with
George d'Or,
in avant-première"**

MONDAY, FEB. 10

Tickets: \$2.50

SGWU Theatre (Hall Bldg.)

For more information call 879-4549



...THE LATEST PICTURE OF **KANETO SHINDO**
the director of
"LOST SEX" "ONIBABA" "THE ISLAND"

ENGLISH & FRENCH SUB-TITLES

Art CINEMA
489-0821
5025 SHERBROOKE ST. W.

Daily: 1:15, 3:15, 5:15, 7:15, 9:15
Saturday Late Show at 11:20

14 YEARS

Unlike other classics "West Side Story"
grows younger! 14 YEARS

**WEST
SIDE
STORY**

STARRING NATALIE WOOD

LAST WEEK

SHOWTIMES 12:30 • 3:15 • 6:05 • 8:55

ODEON ATWATER
ALEXIS NIHON PLAZA

935-4246

METRO LEVEL • STE-CATHERINE AT ATWATER INSIDE PARKING

Engineers are the most fucked up people I know

or

how i learned to stop worrying and forget about a degree

by Bob Verdun, ex-engineer

The first year student entering engineering is a confused, impressionable individual, but within a week of registration, he's on the way down a path to being a reactionary, disillusioned member of a class.

Generally, and this is mainly conjecture, the freshman engineer took math and science in grade 13 because it was less complicated to him than the so-called arts high-school subjects; he's very unsure of what an engineer actually does, his concept of engineering "rough-tough, don't give a damn" attitude is only based on hearsay and may be overplayed; he apparently believes engineers are important people in a technological society that confuses him; and he abhors artsy things because he doesn't understand them — writing essays seems more difficult than mechanical problem solving because he lacks confidence and abstract conceptual ability.

All this is reinforced by the engineering freshman's first contact with the university — the calendar is remarkably simple in its coverage of engineering; he registers in courses with no problems in scheduling because his entire timetable is preset — usually without any electives — for the first year; the engineering society is there to meet him with a whole package deal of communal spirit and a promise of fun; things remain uncomplicated for the freshman engineer because the bookstore has his textbooks (the prescribed list, the ones he needs) all sitting out waiting for him to buy without having to spend any time looking; he sees the confused artsies having problems registering and getting the right textbooks because some are required, some are optional and some are for reference only, etc. — in short he seeks order in his new-found class. The put down society seems to treat him better than the kids who struggle with such romanticism as psychology, sociology, philosophy and all those other groovy sounding things he may even yearn to take himself but which seem even farther from him, as the walls of his new womb solidify around him. When he finally gets to take an arts elective, the courses scheduled are so emasculated, he becomes completely disillusioned — the content is usually of little relevance (even less relevance than the shit content of arts courses), the prof is the one who lost out in drawing lots in his department — it's all too little and much too late.

But the freshman engineer's mind has usually been closed by the first week anyway — he walks into his first class (usually of about 300 people) and instead of feeling the alienation of being lost in a crowd, he is encouraged to revel in the fraternal spirit of being an engineer in the key class of the technocratic society. That's the way the 'reactionary' engineer gets his start.

Similarly throughout his so-called education, the status-quo is emphasized, enhanced and reinforced.

Engineering as education

Most students entering engineering have no concept of what they will learn or what they will do with it. They only know that they are engaged in something called applied science. In that much they're right. Engineering education tends to take theoretical work as a given and proceeds from there in problem solving. This lack of emphasis on developing formulas leaves more time for practical work, but has obvious drawbacks in the area of developing the mind.

Many of the first year courses in math, chemistry and physics are general in nature — the usual thing for a 'well-rounded' student. Later courses contain insufficient material that is relevant, even physical things an engineer will do — for instance, ask a prof in his office to help you with a problem, he'll show you how it's done and then if you ask him what value it all is he's apt to say nothing except it will make you proficient at problem solving... in other words, efficient at futility. And of course a lot of engineers accept that as a legitimate purpose.

On the other hand, many engineering students accept their courses as fairly irrelevant, but they will take it in their stride because they want a degree — although their analysis doesn't really extend to seeing similar irrelevance of their later employment.

While they may accept the meaningless content, most engineering students love restrictive instruction methods. Seminars are abhorred as too much work, and problem assignments are just the thing to get through the course with the minimum of work — just do the assignments and then cram for the final quiz.

Labs are usually completed as just another drudge with a 'correct' answer expected and a report to be done where appearance is more important than content. Creative work in labs is non-existent.

Significant in the area of engineering as education is the preoccupation of some of the more progressive engineering students to their potential role in reforming society. A liberal-leaning engineering society president said, "One suggestion about engineering education and its scope would be that it should concern itself not only with the technical skills required, but more importantly with the role of the engineer in society". He went on to quote the Chairman of the Board of MIT, who said, "Hardly any other kind of professional man occupies a position of such socially strategic responsibility and opportunity for critically important public service as the engineer. Occupying as he does the unique vantage point for harnessing science for the benign service of society, he is desperately needed to lead us in coping with the most urgent problems of our time. More and

more gifted and sensitive engineers are rising to accept this urgent responsibility, but the demand is greater than the supply. The great destiny of engineering in our time is to inform people out of their special knowledge of how technology can glorify man to help the people to resist those who insensitively use technology in ways hurtful to the spirit. The high mission of the engineer today is not only to create the new technology to put to work but to lead in making technology the servant of man's highest aspirations and of our society's total welfare."

That's the rhetoric you are dealing with even with a progressive engineer. It is elitist, supports an "evolutionary, non-violent, benevolent, top-down, change in society". It also adds fire to the other myth of getting outside in society before you have any 'right' to criticise it.

Engineering as training

Engineering students are caught up very much in their first year with the concept of being a professional. Great rhetoric is hurled about, centering on the concept of the engineer as a 'designer'. That is, taking the knowledge of mathematics and science and applying it to some problem to design a solution of great benefit to humanity.

Accompanying this rhetoric is a myth about salary and status — when the top-paying professions are listed, doctors and lawyers rank first, and then architects and engineers. But the engineers are only those who are truly professional practising engineers — ie. consulting. The actual annual average salary of all engineering graduates involved in industry of some sort is not much more than half the amount the professionals earn.

The majority of engineering graduates join a middle-level technocratic class. The work is limited in creativity — certainly nowhere near the concept of a designer. One of the biggest reasons for this situation is the lack of technicians and technologists; another is the lack of actual design work in this country. This hybrid state of the 'engineer' produces a salary level of white collar workers not much above the salary level of highly skilled, unionized tradesmen — real working men. This is the big factor in the engineers' alienation to the working man and the union in particular.

Getting back to university engineering education as training, it becomes very obvious to most engineers as soon as they get working in an engineering situation either in summer work or after graduation that most of the 'training' in university is neither irrelevant or inapplicable to situations. Many employers even brag "forget everything you ever learned at university — your degree only proves you can learn what you're told." In many cases, the apprentice engineer will find the people in the engineering branch of an industry without degrees make better decisions than the people with the degrees (who are usually in charge

and in making the final decision often reverse their subordinates' recommendations).

So much for engineering as training.

Engineering as conservatism

The characteristic of engineering students pursuing an upward mobility is part of their natural conservatism — they fear campus unrest will hurt chances of getting a good job because of the name their university develops. They are even reluctant to see major course revision from the occasional enlightened faculty member. They have been known to reject decreased frequency of exams, and they scream loudly when the faculty suggest abolishing the system of giving each student his original position in the class — the engineer wants to know how many people he's better than and where he stands with respect to the 'curve' (the bell curve of normal distribution for marking.)

When at Waterloo, the dean granted undergrads seats on the faculty council without the students even asking (as well as some of the council committees) the only thing the engineering society asked for was observers on examinations and promotions committee. They have asked for nothing else. And the liberal-leaning engineering society president said this fall, "So we have a constructive inter-face between engineering students and faculty and we just don't feel it has to be torn down in favor of some New Left proposal."

Engineering conservatism about appearance shows a concern for job image — here are some excerpts from an engineering 'newspaper' welcoming engineers back to campus this fall... "The engineering image (of traditional filth) is being usurped by the New Lefts. An image of long hair, beards, sideburns, love beads and hepatitis (sic). Let them have it — Come on out and join the real people. Be clean neat and get shaved."

Engineers show an amazing insight into the workings of the capitalist society. An example of this — a very typical line of thought for engineers — is included as appendix A to this paper; entitled VIEW-POINT it ran on the front page of the University of Waterloo engineering society's engineers this fall. Engineers show remarkable powers for observation of capitalist injustice without seeing need to change it.

So used to solutions coming down to them from the top, engineers are appalled when they are forced to make a decision in a participatory democracy situation. Rather than chastise themselves for not being able to confront something, they blame the student council for taking the decision-making to them. The lack of order and restrictive structure in such a situation embarrassed them. Quoting engineers, "A perfect example of the blatant irrationality of the 'free-thinkers' and the New Left took place on (date) not only in public, but in front of television cameras. This gave

continued next page

Mr. Verdun is on sabbatical leave from the undergraduate engineering program at the University of Waterloo.

how i learned to stop worrying...

Continued from page 5

the university population a perfect chance to make an ass of itself with the help of the mass media. Needless to say, that's what happened. You see, the general meeting referred to had been indecisive.

There is one final enigma about engineers that should be noted. When they hear a socialist humanist rap from a New Leftist about underprivileged countries and people starving in Africa and Asia, it goes in one ear and out the other. But a similar group of engineers can hear the same words from someone like Douglas Wright, former dean of engineering at Waterloo and presently chairman of the Ontario Government's Committee on University Affairs, give a very similar speech... and as well offering no solution or direction for action — and all the engineers will say is "groovy" or "yeah he's right" — they won't call him a commie, but they won't really accept it or do anything about it. Just like people give a little to charity but reject social legislation. As well, Wright — a super-liberal — made no reference to colonialism or imperialism, the greatest cause of underprivileged people or of starvation. New Leftists, of course, do make the connection to imperialism.

Engineering as commodity

This preceding discussion leads to another characteristic of engineers. Much as they quote economic reasons for things, justifying capitalism with capitalism — ie. it's right because it's the system — engineers are very ignorant of macro-economics. They only understand micro-economics, dealing with dollars given to complete a desired project. They are only taught micro-economics at most schools, not macro-economics.

Engineers do not understand the ability of the national economy to be just as rich if it stopped producing war materials or stopped producing cars and appliances with

planned obsolescence. They are afraid to look beyond the selfish idea of there's a job there now, no matter how irrelevant and unsatisfying, and there might not be a job if irrelevant, nonbeneficial 'production' was stopped. They have a niche in life that they feel is better than it would be if major change was instituted.

They must realize that they too are just pawns of the big corporations. They must realize the rhetoric about changing society responsibly from positions as engineers in industry. There are lots of radical engineers walking the streets who are radical because they've reached the pot of gold at the end of the rainbow and found it is not gold in the pot but shit. They have realized they are part of a moderate, comfortable, yet powerless and ineffectual technocratic class.

In the Province of Ontario the professional engineers association is dominated by the big corporations — they allow employees and officers who are elected to the APEO council the necessary time off to serve. The executive is picked by a 'nominating committee' that usually offers acclamations — claiming 'apathy'. The people who have served as president of the APEO are invariably management types. Thus the APEO serves no useful function for the common 'working' engineer. Recently the APEO has been reaching farther down into the undergraduate ranks — seemingly benevolent in desire, but there is some obvious undercurrent of propagandizing and pampering of engineering society executives in the province.

There is a growing surfeit of engineering students in the province, partly because of the higher grants from the province for operating and because of increased prestige. Needless to say, the corporate employers of engineers sitting on boards of governors wouldn't mind seeing the supply going up so demand will go down and so will wages. A further complication for the en-

gineering graduate looking for a job is the output of technicians and technologists just beginning to pour out of the community colleges. These people will take many of the glorified technical jobs and at a lower salary than university graduates.

Engineers are alienated from the real working man and from unions because they insist on calling themselves management. But as management, the average engineer has little say in the operations of the industry, but wants to keep his nose clean for possible promotion to a real management level.

So that is one man's view of where engineers are at and why. This paper offers no real solutions to the situation but only the hope that awareness of the economic reality of engineering as a management or designer profession is more rhetoric than reality.

VIEWPOINT

Have you heard the latest viewpoint from the New Left? Graduates in Engineering, Maths and Science should not accept jobs with big industrialists who produce war materials. Does the New Left really think that all wars will end by this means? Be realistic. The only result of this plan of action will be a destruction of our economy.

Maybe that's what the New Left wants: destruction of our country and a rebuilding job towards a Utopian society. Forget it boys, if you gave fifty dollars to everyone in Canada in three years 1% of the populace would control 90% of all the money. That's life boys not Utopia.

If I was personnel manager of General Motors and I learned that all university graduates in Engineering were refusing to work for my company I think I would find other people for the hundreds of summer jobs I make available. This attitude isn't exactly turning the other cheek but when was the last time you got slapped in the face? Every year Mr. Charlie tries

harder and harder to get more students into higher education. How many students were in university twenty years ago compared with to-day or compared with twenty years from now? The New Left has been watching too much TV where the mystery is solved in half an hour. Real life is not so expedient: it takes time to change if we are to stay within an organized structure.

If the New Left really wants to do something about the world maybe they had better make a list of priorities. If they spent more time helping people who really need help, like the two-thirds of the world who are starving, maybe the world would be a better place. Every time they demand more government aid Mr. Charlie has to decide whether he should tell a mother with ten children and no husband to go out and get a job or tell a young man or woman with no ties and little responsibility to get a job — any job. I can't help but wonder just how hard these students who couldn't find a job this summer really tried to find one.

In closing, let us consider the loudest complaint the New Left has made. They say the university to-day only trains individuals, it doesn't really educate them to be free thinkers. Do they really think a professor can stand in front of them and make each and every one of them an individualistic free thinker. The only thing I have to say to this type of person is that he should save the expense of the university, get the hell out of this place, go around the world, talk to different people in different societies and then, if he hasn't learned enough, go to the nearest public library and learn from the great teachers in the world through books. Then maybe we'll have a little more room for training people for a structured society.

Reprinted from ENGINEERS,
Thursday, October 3rd, 1968



McGILL FILM SOCIETY

SPECIAL SHOWING OF

"A Man For All Seasons"

The Academy Award winning film starring Paul Scofield & Orson Welles

7 & 9:30 PM
P.S.C.A.

SATURDAY

ADMISSION
75 CENTSTONIGHT
AT INT'L 16

"Les Enfants du Paradis"

The post-war French classic

6 & 9 PM
L-132

L-132

ADM. \$1.

MONTREAL'S NEWEST & MOST
AUTHENTIC PUB DESIGNED IN
AN OLD ENGLISH SETTINGENJOY
• SILENT MOVIES
• DART BOARD
AND
• SING-A-LONG
NIGHTLYWITH DENNY MOHNS
AT THE PIANO

1201 de MAISONNEUVE BLVD. (Corner of Stanley)



SUNDAY FEBRUARY 9, (ON CFQR FM 92.5 MHZ) 10 PM.

THE \$5.98 VALENTINE'S DAY CARD: a melange of songs, poems and black-outs, which in turn induce a melange of emotions regarding love and beauty. Featuring Elsa Lanchester, Errol Sitahal and the Beatles.

RECITAL: live recording of the McGill Brass Percussion and Woodwind Ensemble, performing works by Glickman and Neilson.

Radio McGill also features news, interviews, discussions, pithy comments, snide remarks, rock, folk, and jazz.

RATINGS SHOW THAT WE HAVE 45.8% OF ALL SUNDAY
F.M. LISTENERS AT 10:00 PM

Appearing at Place du Soul
FOR TWO WEEKS ONLY

Soul Brother No. 2

"LITTLE ROYAL"

(The brother of James Brown and his Singmasters)

Also, the fantastic...SHOW STOPPERS from New York City

Now playing at Montreal's soul temple
for young soul groovers

Socking those swinging soul sounds to you every evening
from 7 p.m. to midnight and 2 - 7 p.m. at the Soul Sunday
matinees. Admission: 99¢ weekdays \$1.50 week-ends.

DANCE TO YOUR HEART'S CONTENT

For more information call 842-2405

PLACE DU SOUL

1650 Berri St. (at the Berri-Dumontigny Metro)

reviews & previews

Theatre

Red and White Revue opens
"Odysseus" ship comes in

A minor miracle occurred last night as the Red and White Revue managed to pull off a good show, "Odysseus, Won't You Please Come Home?"

Not that they didn't have a lot of good things going for them. Last year's production was so bad that a much lesser show than the one staged last night would have looked brilliant. Also, producer Tony Evans came up with two people who could write believable and sometimes imaginative stage dialogue. Quite a feat for the Revue.

The two writers, Erika Ritter and Steve Whitzman, chose Homer's Odyssey as their inspiration and adroitly altered it so that it was adaptable to musical comedy. Because everyone knew the basic story, the audience was saved from the imposition of a plot which was, as in years past, none too strong. One always knew approximately where the story line was going and could sit back and enjoy it scene by scene.

Nor was enjoying the scenes quite as hard as it has been in recent history. Although the obvious puns and "in-jokes" were predictably present, sometimes in disconcerting profusion, Ritter and Whitzman at times evinced a very real talent for improvising comic dialogue. The Lotus Eaters and Olympian scenes were particularly notable in this respect and the entire Penelope sub-plot, although frequently derivative, was intrinsically sound.

In addition to the up-graded writing style, a better production technique was in evidence this year. The set designs by Philip Gibbs and Arthur Lydski were fantastic, creating depth and fantasy at will and with a minimum of effort. Following the lead of last year's Revue, most of the sets were easily moveable and simply made. Also, much greater emphasis was put on drop sets which could be easily altered to fit any scene and which wiped out all pauses for set changing. And the use of the plastic curtain and the luminescent backdrop was the most imaginative thing done this year at McGill.



Athena, Phoebes and mortal

Photo by Robert Garven

A minor miracle for the Red and White

In line with the better stage design was a more professional directorial technique. This year's show was much tighter than its predecessors and director Howard Ryshpan proved he had a strong talent for enhancing the general script with solid "business". Many of the scenes were saved by his interpretation and ability to marshal his actors and a coherent group.

Perhaps the largest surprise this year was the music. Usually a joke, it reached a nadir last year when almost every song was uncomfortably derivative. Adopting a quiet jazz theme, this year's music was generally fresh and, with one glaring exception, original. Several of the tunes, in particular "Can My Life", sounded solidly professional. The music also fit the general theme well and this is one of the hardest feats to pull off in a musical. Writers Leon Aronson, Sue Cochrane and Nick Deutsch deserve

much credit. So does Erika Ritter whose lyrics were definitely of superior quality.

The acting in "Odysseus" was generally superior. The actors responded to the better book with a competence sadly lacking in previous productions. As the arch-villain Phoebes, Steve Whitzman came across very nicely although what could have been a virtuoso performance was needlessly marred by an irritating propensity to ham. Paula Spardakos was wonderful as Anathema, Penelope's mother, and Penelope herself was suitably insipid. Chris Saunders, who perhaps should have played Proteus, attempted several roles. He succeeded admirably as the Sergeant and the politician Anthrax, but ruined the basically good part of Zeus through a combination of over-acting and incoherence.

The part of Athena was particularly hard since she served mainly as a cho-

rus and mini-skirted Deus Ex Machina. Nevertheless, Jeannette Kuchinski overcame these difficulties very well and deserves special praise for her effort.

The only major disaster in the show was the part of Odysseus played by Bill Vincent. Instead of going for the obvious irony in his part, he chose to play it seriously. At first this was amusing, but as the "meaningful" dialogue mounted, it became almost unbearably uncomfortable and detracted quite heavily from the show.

The minor parts this year were played quite well and the entire production was aided by the fact that the chorus finally succeeded in looking like one. It performed amazingly well together. In this respect, appreciation must go to Barbara Spence, the choral director, and Irene Kannakko for her superb choreography.

Lighting by Peter Zuuring was adept and costumes by Brana Bienstock and Philip Gibbs were generally of high quality although such things as Athena in white plastic boots and a mini were a bit hard to take.

All in all, it was a good show. There were no monstrous flaws except for the ending which was cloyingly trite and which should be very grateful to the Broadway production "Hair" for providing its music. Nevertheless, the question invariably arises: was it all worth it? Musical comedy is perhaps the lowest form of drama and, although this year's show was a very adept example of the genre, this is all that can be said for it. Yet the attempts at social relevance and satire were significantly higher this year and perhaps, if this trend continues, the Red and White will get increasingly better.

In this preface to John Lennon's book, Paul McCartney said that all you should expect from reading it was a "larf". If this is what you expect from the stage, you can get a hearty one at Moyse Hall through February 12.

P.A.W.

Everyman
revives

The type of drama represented by the medieval morality play has been absent from the western stage for some time now. And in many ways this is unfortunate. In its prime, this form of theater had a relevance and immediacy which even Shakespeare scarcely equalled in the golden age of Elizabethan drama.

It fortunately escaped the curse of being considered "culture" and all sectors of society related to it and were affected by it. So much so that this type of drama became the chief form of religious worship and eventually evolved into the Catholic mass. It was, for its age, the only true, broadly-based theater of the people the west has ever known.

A great many of the reasons for this can be seen in the current revival of "Everyman" which starts today in the Union Theater. Perhaps the best example of its genre, versions of this play have existed in almost every Christian country.

Its power lies in its theme, the relationship of man to death and his own destiny. The question of mortality has remained one of the vital forces in drama even into our own age and, because of this, "Everyman" also remains surprisingly relevant.

Although the medieval morality in which the play is couched seems almost childishly simple and hollow today, the central character, Everyman, speaks in emotional terms which are still capable of seizing an audience. To experience this and realize that several centuries have not sufficed to erase the immediacy of his suffering is oddly invigorating and one of the chief joys in seeing this production.

A great deal of the credit for this must go to Errol Sitahal who plays the lead role. He is a fine actor and does his part subtly, allowing all the nuances of Everyman's agony to emerge. Through the archaic language, an undeniably modern anxiety surfaces. And in the final scene, he manages to come across with all the power of a repentant Faustus.

He is backed by a cast which attacks their stereotyped and basically sym-

continued next page

Twin bill by Arrabal



Photo by Nick Deichman

"Tu veux que je te raconte une bonne histoire pour que tu n'aies plus mal?" asks Fanchou of his wife, who is trapped in the ruins of their house during the Spanish Civil War. The scene is from Arrabal's "Guernica", which is being played today and tomorrow at 8:30 in the Sandwich Theatre, along with "Pique-Nique en Campagne" by the same author.

reviews & previews

Continued from page 7

bolic roles with a softness which brings them to life. Rather than caricatures, they become understandable forces. Linda Leith and Sue Galloway particularly outstanding in this respect and Bob Cartier's interpretation of a positive death is most interesting.

Director Fred Walczewski has arranged the scenes sensitively and they flow like a medieval tapestry; through



Errol Sitahal as Everyman
the power of a repentant Faustus

this he has managed to surmount the problem of adapting the morality play's structure to the modern stage.

Ours is an age where most modern experimental theater is attempting to return to the structure, simplicity and anness of the medieval drama. It would be very worth while to go and see the original.

Until Tuesday at the Union Theater,
1:00 PM. P. A. W.

Film

Je t'aime, Je t'aime

Alain Resnais does with temporal relationships what the cubist painter does with the spatial. He slices it up into a multitude of components and puts them back together so that each moment places and defines itself in terms of a kaleidoscopic restructuring of the whole.

The effect is, first of all, dazzling. We have seen spatial and temporal cubism in the plastic and literary arts, we have even seen it elsewhere in film. But rarely is it approached in film with such science and refinement as Resnais brings to bear. For he is not simply playing around with flashbacks, nor is he involved in random restructuring of patterns. Being, in the narrow sense, a traditional above-ground filmmaker, he works around a relatively definable plot. His temporal prism is applied so as to create a counter-linear reality which has a precision of its own.

The film contains within itself both the frame and the painting. The relationship between the two serves to define many of the philosophical problems which concern Resnais. The frame is the linear sequence of events: a hospital scene, a man who shot himself in the lung is released and taken under his own will to a research centre where he is put back in time; he is supposed to spend one minute in his past; he spends an hour, jumping from moment to moment over a

ten-year period; the last moment is the time he shot himself; he is found gasping on the lawn outside the laboratory; the hospital is called. The picture consists of the counter-linear sequence of moments in the man's past. There is no point to describing them other than to say that the attempted suicide results from his (possible) gassing of his seven-year lover.

What happened? has this man become trapped in a time-lock? Will he now find himself in an eternal round of trips from the hospital to the research centre? Or has the time drug finally taken leave of him through the hole in his chest? Is this a metaphor for purgation and transcendence? Will he now escape the past?

The "picture" shows that his attempted suicide was inevitable from the moment ten years ago when his boss told him he should stop being a packer and start doing something more creative. It was inevitable that he find a Catrine who would go mad (or drive him mad), as she herself pointed out. Yet the frame breaks the movement of inevitability, locating the moments of the picture for both the viewer and the character. What happens beyond the frame is undefined.

— DAVID TICOLL

Cassavetes' Faces

The greatest thing about *Faces* is that the people on the screen are all in the audience watching the film — take a look around when the lights go on.

There are at least two different modes of criticizing a film. First the film can be seen in the context of the history of film as a dynamic process. This is just to say that *Faces* is not an avantgarde film in any real sense of investigating the possibilities of the medium. There are no clear advancements in montage, no jump cuts, no weird lenses — in fact if you are in search of the American Godard, Cassavetes is not him — not yet anyway — but of course it took Lester three films before he could get the money to make *How I Won the War*.

The second approach to film criticism is viewing the film on its own merits and forgetting whether the content of the new medium is or is not the old medium; that is — is *Faces* a filmed novel — the *Madame Bovary* of the sixties? On its own terms *Faces* is a social realist psychodrama. In presenting the decadence and futility of middle class America the film succeeds superbly.

It is a long day's journey into the existence of a middleclass middleaged Los Angeles couple whose marriage is on the rocks.

There are two intertwining Psychodramas: one — the husband and his attempt to escape at a call girl's apartment; two — the wife and her friends who pick up a young gigolo at a discotheque. The husband sleeps with the call girl (played by Cassavetes' wife Gena Rowlands) (it's cheaper that way). He returns home refreshed the next morning only to find that the wife has slept with the beach boy and taken an overdose of sleeping pills. She recovers thanks to the beach boy's fear of the cops (he saves her herself). The husband returns, the youth leaves and the couple is left in their self-made Sartrean hell.

Sound less than exciting? But you do get involved, overwhelmed, by the black and white images, the jerky hand-held

camera work, the tight indoor sets, and the constant laughter. The music of sick laughter is the soundtrack. Cassavetes does not use anything else except when people play a record or just at the end when a blues song fades over the put-on emotions that fill most of the film. Cassavetes is well aware of jokes and their relationship to the unconscious. The bad jokes, the sour humour, impregnates all the lives of the characters even in bed: until you can hardly stand it. The people in the film couldn't talk otherwise; they have nothing to say; their few stabs at philosophy — "people can't afford to be vulnerable" ring more hollow than their laughter. Baudelaire said laughter was always at someone else's expense. Cassavetes uses the violence of laughter adeptly.

The essential discovery Cassavetes makes in *Faces* is nightmarish but not new. It is that people in America are totally interchangeable. Early on in the film he shows a pair of old college buddies now captains of industry, drunk and reliving their past. Quite shortly thereafter they are reincarnated in a pair of travelling salesmen. The call girl is the wife; the gigolo differs from the husband only in his youth — not in his ideas or his emotions.

The main thing that troubles me about the film is that it's somewhat in the same bag as *The Graduate* and *Who's Afraid of Virginia Woolf?* — it is a film without a dialectic, without transcendent possibilities. Dealing with similar middle class hangups in "Petulia", Lester always makes you aware of the society around — of the war; of the blacks, of the Mexicans, not because the bourgeoisie he is dealing with are particularly aware of what's happening but just because it is happening. Cassavetes, like Nichols, never allows you to see the world outside the lives of his characters, even for a moment. He does not even let you see the physical world of sun and sky, except in one shot when the kid takes off over the roof tops as the husband returns.

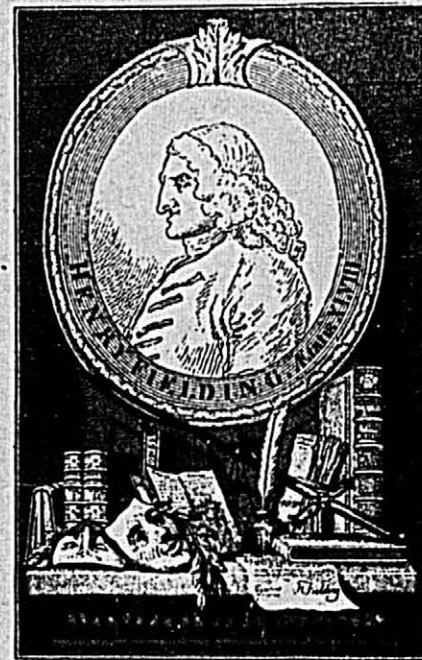
After seeing the *Waters of Bangkok*, the short before the film in which you never see a sad peasant in all of Thailand, only happy smiling faces, I found

I wanted a little reassurance of other faces. Cassavetes gives you none. *Faces* is the sort of film you should take your parents to see to punish them. Buy them the tickets and then take off and see Weekend.

Faces is at the Westmount Cinema.

— IAN ANDERSON

Richardson's *Tom Jones*



This week's offering of the Literary Society is Tony Richardson's film adaptation of the great Fielding novel of "Tom Jones". It stars that accomplished thespian, Albert Finney, in conjunction with the nubile and talented Suzannah York.

Patrons desirous of attending are advised to congregate early on Monday, Feb. 10 before 8:00 p.m. at Leacock 132. Admission will be the customary 50 cents.



Folksingers IAN & SYLVIA give two shows this weekend at Place des Arts. Saturday at Sunday at 8:30.

Cops on campus

Continued from page 3

the end of the road in depending on local law enforcement," he added. "It isn't good enough any more to wait until rocks are flying and beatings start and then come in and restore order."

Heyns said the police assistance presently available from local agencies "cannot continue to meet our needs".

Reagan also announced he has sent severe new laws to the state legislature to curb student protest. The measures, he said, will end "acts of violence caused by a coalition of dissidents and criminal activists who have attempted to close down the university".

The laws would cover not only

the multi-campus University of California but also its junior equivalent, the State College system which includes junior colleges and high schools.

One proposed measure would prohibit from public schooling for a year students convicted of a criminal offence during campus demonstrations.

However, the campus was fairly quiet Wednesday after Tuesday's battles between students and police. About 500 students marched around the campus chanting "on strike, shut it down" and "power to the people" but did not enter any buildings where they assumed there were police.

About 100 police were on the campus, maintaining the corridors at the main campus en-

trances. There were only two arrests.

Manuel Delgado, a leader of the Third World Liberation Front, the group which called the strike two weeks ago, said the state of emergency is "absurd, since there has been no response to our demands except by force."

The strikers held an afternoon meeting attended by about 350 students at which Jim Nabors, a leader of the Afro-American Student Union, said, "We are not out there to have a confrontation and mass arrests. We want a victory." Nabors and other speakers said violence so far has been the result of their defending themselves against the police.

The Berkeley Faculty Senate

Wednesday voted by a narrow margin to table a motion that would have approved in principle the creation of a college of ethnic studies to be planned by non-white faculty and students. This

would have fulfilled one of the student demands. Other demands include hiring of more non-white university employees at all levels and admission of more non-white students.

Student reps for French department committees?

The French Department will meet today in General Assembly to discuss formal student representation on departmental bodies and to adopt a constitution for the department.

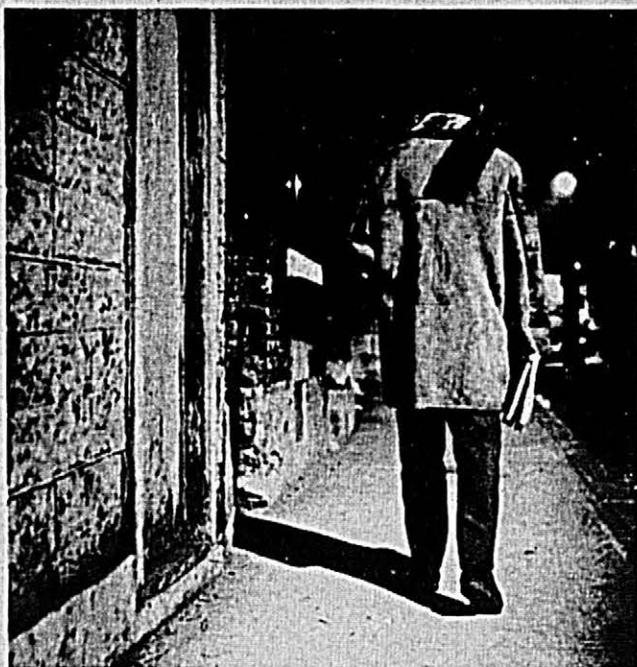
The department does not as yet have a constitution because for the past 20 years decisions have been

made by the department chairman.

A recommendation of the Executive Council will suggest interim representation which will put three students on an eight-man Executive Council, and give students one-third representation on

Continued on page 7

This student failed his exams!



...Can you afford to take the same risk?

400,000 students in Quebec and throughout the world have found the solution to the biggest of all academic problems... time to read all of the prescribed texts as well as all of the additional outside recommended material...

EDUCATIONAL BREAKTHROUGH...

A unique discovery which in only 8 short weeks (that may be concurrent with your present studies) enables you to read and study 3 times faster with better retention than you now enjoy.

YOU'RE INVITED...

To attend a free presentation and documentary film. This seminar is open to all students and professors who are interested in reading faster and better.

FIND OUT HOW YOU CAN...

- Read all of the prescribed texts in the first term.
- Do 3 times the outside reading than you believed possible with better recall.
- Read 3 times faster than you do now, having access to 3 times the background material in preparation of exams and tests.
- Read everything you now read and review it three times in the time it now takes you to accomplish it once... without eye fatigue.
- Not only complete your homework, but have plenty of time left over for that recreational reading you have been putting off for years.

COMMENTS FROM SOME OF OUR QUEBEC GRADUATES:

"Greater reading speed and efficiency means a greater amount of knowledge and/or a saving of time." Alton RADLEY, Agricultural Major, MacDonald College — 1570 w.p.m.

"I did not believe it at first either... I definitely recommend this course to others." Ian R. RUDNIKOFF, Law Student, McGill University — 1670 w.p.m.

"It can open a new world in learning... It can make the difference of my entire future." Dan FEWTRELL, Student, Dorval High School — 2320 w.p.m.

"It's a well-planned, complete course; it trained me not only to read fast, but also to understand and remember a wide range of subject matter." David F. COPELAND, Medical Student, McGill University — 2764 w.p.m.

"It should be part of every academic curriculum. It has given me more efficient study habits." Robert MYRAN, Sir George Williams University — 3950 w.p.m.

The average reading speed of these students at the beginning of the course was 256 words per minute.

HOW TO BECOME A DYNAMIC READER...

There is one 3-hour session per week. You select the week day of your choice and attend on that day for 8 consecutive weeks. You must devote one hour per day to home practice.

GUARANTEE

Evelyn Wood Reading Dynamics guarantees to increase the reading efficiency of each student at least three times, according to the beginning and ending tests, or will refund the entire tuition. This refund is conditional upon the student's having attended all the required classes, accomplished the required hours of homework and followed the directions of his instructor.

Attend a

FREE PRESENTATION,

with a documentary film

Nightly, from February the 10th to the 22nd inclusive (except Sunday) at 6:30 and 8:00 p.m. on weekdays and at 10:00 and 11:30 a.m. on Saturdays.

QUEEN ELIZABETH HOTEL

February 10 - Salon Harricana
February 11 - Salon Matapédia
February 12 - Salon St. Maurice
February 13 - Salon Harricana
February 14 - Salon Péribonca
February 15 - Salon St. Charles

English courses are given in Quebec City, Ottawa, Montreal and all other major cities in Canada.

For more information, please call

844-1941

evelyn
wood
reading
dynamics
institute

There are over 125 EWRD Institutes in the U.S. and in Canada



205 SHERBROOKE STREET W.
MONTREAL, P.Q. TEL: 844-1941

MAIL TODAY

McGill Daily

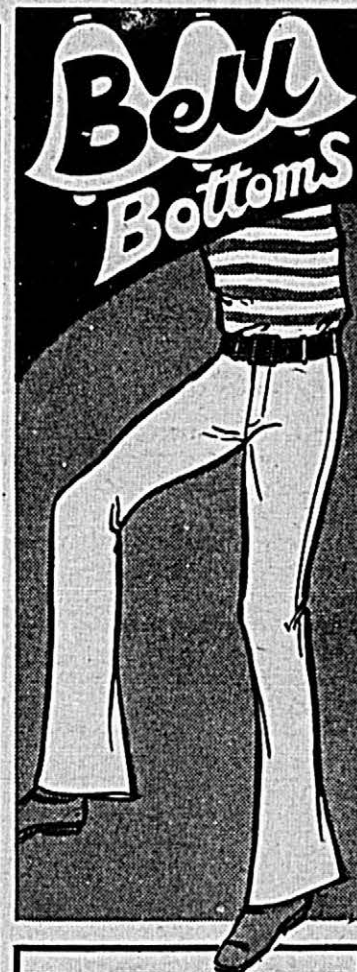
Without obligation, please mail me more information about your course.

NAME

ADDRESS

CITY

TEL:



BELL BOTTOMS ARE HERE!

Walk on the Wide Side in these original, authentic

'BELL BOTTOM MATELOTS' FROM DAPPER DAN

- Corduroys, Brushed and plain denims.
- Every conceivable colour and then some.
- Low-cut, swinging fashions for every Guy and Gal.



"The world's largest selection of Jeans"

LEE & LEVI'S JEANS

AT
Dapper Dan

* 22 St. Catherine E 866-6944
* 6627 St. Hubert 272-4665
* 2 Stores in St. Jerome

CLASSIFIED

These ads may be placed in the advertising office at the University Centre from 9 a.m. to 4 p.m. Ads received by noon appear the following day. Rates: 3 consecutive insertions - \$1.50; maximum 20 words. 7c per extra word.

FOR SALE

SLIDE RULES, Aristo, all scales, \$10.00. Also a Castell, basic scales, \$3.00. Phone WE-5-0333 for Ray.

JIMI HENDRIX - "Electric Ladyland" (double lp), special - \$6.99, reg. \$10.58. "Are You Experienced", "Axis: Bold As Love", \$3.49, reg. \$5.29. Joni Mitchell's LP, \$3.49. All other Warner Bros. - Reprise albums on special - \$3.89, reg. \$5.29. Phantasmagoria, 3472 Park (near Milton), 845-4445.

ALPHONSE MUCHA, Late nineteenth century art nouveau poster painter. Lithographs available at the Purple Unknown, 2145 Bleury, Corner Sherbrooke 849-6872.

FOUND

IN BETWEEN McIntyre & Stewart Biology Bldg., one purse containing ten dollars and no. of coat or maybe from locker. Contact C.B. Singh Senger, Tel. 524-8560, or leave message 843-3507.

HOUSING

ROOMMATE WANTED to share large apt. with 2 other girls, own room (furnished). Durocher and Prince Arthur, 843-5619.

"THE HOUSE" has inner space, 1/2 room available. Only \$35. a month. Come in and look the joint over. 844-4029.

SECOND GIRL to share large apartment - \$47.50 monthly. Own room, Sherbrooke W 489-3805 business hours only.

ROOM AND SUPPER, For men. Mostly graduates. Cooperative very near McGill. Cheap. T.V., linen, etc. supplied. 3609 University, 844-6802 around 7 pm.

SHARE A HOUSE - Interesting third party or couple invited to share low-cost menage - large private room. 861-4343.

LOST

REWARD for lost reserve book, "Israel and World Politics" by Draper, Call Howie at 747-3021 or leave at Union Switchboard.

CHEMISTRY TEXT, MAHAN and green plastic notebook in Otto Maass. Reward offered. Call 842-0200.

NOTES on liturgical drama and Medieval Church - lost Monday afternoon or evening in McLennan Library or possibly Currie Gym. Loose leaf pages with no name. If found, please call Christine - 931-5394.

WILL THE PERSON who accidentally took my camera from McIntyre Bldg. please return it to Porter's office. There. Please!

MISCELLANEOUS

MOC: SKI TRIP TO GLEN MOUNTAIN, Sunday, Feb. 9, 7:30 pm. Roddick Gates. Tickets at Union, \$5.50. Rock: 721-6874.

SURE CURE FOR MID-TERM BLUES: "Those Magnificent Men In Their Flying Machines" - hilarious comedy - coming Thursday, Feb. 13.

MOC - I.O.C.A. "Snoski" Feb. 7-9, Square Dance - Skiing, 12 Shaw St. Shawbridge, Que. Meet IOCAans from all over!

WINTER, SPRING, SUMMER AND FALL. See "A Man For All Seasons" Saturday, PSCA, 7:00 and 9:30. Admission 75 cents.

LAST CHANCE for a great dance. GNSS Wilson Hall, 3506 University. Band, fully licensed - ID cards required. Admission \$1.

MOC IMPORTANT: Nominations for all executive posts should be given to Union Porter's office or to executive member. Elections Feb. 25.

PENELOPE FREAKS - Long suffering aesthetes - At last! Walden: the Helen Keller of Progressive Rock, 194 St. Paul West, Friday night (9 pm), Saturday afternoon (2 pm) and following weeks.

TO TRADE: 200 mm F/4 Auto-Nikkor lens for Nikon, Nikkormat. Phone 288-2441 day, 849-9893 night.

CONGRATULATIONS to Louis Kohn, son of Mr. and Mrs. Ghenghis Kohn on his engagement to Sunny Harvest. Honeymoon in a haystack.

TEP RUSHING PARTY TONIGHT, 8 pm on. Dancing, light organ, 525 Prince Arthur W.

HEY! Come one, come all to Issie Fishman's Valentine Ball. Admission: 1 Valentine card and lots of guts. Feb. 15, 8 pm.

"THOSE MAGNIFICENT MEN in their Flying Machines" - Thursday, Feb. 13, 6:15 and 9 pm - L-132 Plus short feature on skydiving. Tickets at door or at Union Box Office - 75 cents admission. Sponsored by McGill Flying Club.

IF YOU WANT to be a bartender, contact McGill Student Entrepreneurial Agency. We will train you and supply jobs. 392-3094.

"OUR PENAL SYSTEM, Part of the Just Society?" Discussion by panel: Director, John Howard Society; Bordeaux Jail chaplain; Ex-convict. 8 pm Sunday Feb. 9, Augustana House, 3483 Peel St.

INTERESTED in having lunch 1st and 2nd year girls? Spring Rush Orientation 1 - 2 RVC. Lunches 12 - 2 Feb. 11 - 14 at fraternities.

RIDES

CARS AVAILABLE: Toronto, western Canada, Maritimes and Florida. No charge, current license. Age 21 or over. Cal. Montreal Drive-Away Service Ltd., 4018 St. Catherine St. W. Montreal 937-2816. Call anytime.

RIDE TO BOSTON wanted leaving Fri. or Sat. Feb. 8. Joel 843-5837.

TUTORING

MATH TUTORING - Calculus and any other college level course. Isaac Re-9-0642, CR-9-9591. Reasonable rates.

TYPING

MANNY'S TYPING SERVICE: Theses, term papers, manuscripts etc. Accurate and reliable. Phone 933-7411. Manuel Bernhaut.

EXPERIENCED LEGAL TYPIST. Fast, accurate service on an IBM Electric. From 25 cents per page. Call 431-1384.

TYPING: Term papers and theses. Experienced. Fast. Accurate. Reasonable rates. Lives on the campus. Call any time: 849-2739.

TYPING SERVICE 481-2512. From 25 cents per page. Fast, accurate. Theses; term papers; essays; stencils; letters; reports; manuscripts; notes.

THESES, TERM PAPERS. Electric typewriter. Satisfaction guaranteed. Tel. 482-8543.

EXPERT TYPIST, highly qualified, good education, specializing theses, manuscripts, term papers, stencils, essays, correspondence. Professional work. Reasonable rate. 272-1083.

QUALIFIED TYPIST available. Call 731-9988.

WANTED

NEED AN ACCURATE TYPIST to do occasional typing and gestetner work. Electric typewriter supplied. Phone David at Free Clinic, 843-7885.

MOROCCAN JEWISH STUDENTS wanted as contacts for study. Call Ruth - 845-4991.

MOROCCAN JEWISH STUDENTS wanted as contacts for study. Call Ruth - 334-2043.

KITCHEN HELP WANTED. Part time or full time. with some knowledge of Indian cooking. Good wages. Apply 844-5702. Maharaja Restaurant.

The Final Cup of Coffee-

Good to the Last Drop!

at

Finjan Coffee House

Guest singers:

Norman Yawofsky

Bob Bernstein

Members: 50
Hillel House
3460 Stanley

Non-members: 75
Saturday, Feb. 8
8:30 pm



Go for Molson Golden.
The beautiful ale with soul.

"Brewed in Quebec by Molson."

GIRLS! HAVE A COOL CARNIVAL!

Be a **HOSTESS** at the
McGILL INTERCOLLEGIATE

DEBATING TOURNAMENT

Thurs. Feb. 20 to Sat. Feb. 22

Come and see us at the

Debating Union Office

Union B-41

The Philosophy Club of
Sir George Williams University

presents

Prof. Jan Narueson
(U. of Waterloo)

'ON DISOBEYING THE LAW'

A paper on civil disobedience and allied topics.

Monday, Feb. 10
12 noon

Hall Bldg., SGWU
Room 937

"MORALITY AND PRUDENCE"

8:15 pm

Room 653

Everyone welcome to attend!

French Dept.

Continued from page 3

the Undergraduate and Post-Graduate Curriculum Committees.

The recommendation stems directly from a motion passed last week at a meeting of l'Association Générale des Etudiants de Français.

AGEF has passed a resolution making for parity on all committees. In addition their program recommends establishment of effective courses in spoken French and a full program of courses in literature and civilization of French Canada.

CORRECTION

All amendments to the Student's Society Constitution must be submitted to the Secretary-Treasurer before noon on Feb. 11.

Tomeh and Rose debate

Continued from page 1

speakers, Dr. Tomeh evaded a question about why he had refused to debate an official representative of Israel by saying that such a debate would not be effective in determining a solution, and was only one of various approaches that must be kept open.

Earlier in the afternoon, Dr. Tomeh speculated that "the Middle East could be the powder keg of World War Three".

Attempting "to touch the fundamentals of the problem", he also charged that the Arab nations receive less favorable mention in the news media than Israel.

In the afternoon talk, Tomeh made many of the same charges the repeated later in the evening debate, particularly that Israel was blood thirsty and aggressive.

Anderson Affair

Continued from page 1

document was fabricated as satire by a member of the SLC.

The plan shows that serious thought has been given to means of suppressing the left of campus, taking into account the actions and cooperation of students, faculty, administration and the commercial press, as did the minutes of the January 25 Security meeting.

Meanwhile, occupation of the Computing Centre goes into its ninth day along with the three-day-old Faculty Lounge occupation.

The occupations picked up support yesterday as an information booth on the mezzanine and a center outside the faculty lounge provided a forum for discussion.

Several teachers, predominantly members of the Psychology department, brought their classes up to the seventh floor to talk about the issues and leaders of the occupations met with them

and engaged the students in debate.

As a result, about 50 more students have joined the occupation forces in the Faculty Club.

Although the report of the Hearing Committee is still pending, following the final hearing last Wednesday, the Anderson case may have far reaching implications to future educational procedure at Sir George.

At least one professor announced he was no longer setting essay questions on his exams because he wants to "protect" himself from similar charges of bias. Other science faculty have indicated their new-found preference for IBM exams as well.

A universal phenomenon

MADISON, WISC (CUP-CPS) — University of Wisconsin regents have imposed economic penalties on the school's Daily Cardinal for its use of four-letter words.

The regents told the paper it would have to conform to ethical standards of state newspaper associations if it wants to continue using university printing facilities.

They cancelled all university-paid subscriptions, and told the Cardinal it must move its offices off campus or pay rent.

Gregory Graze, Cardinal editor, said the paper has not decided what to do about the restrictions, which he termed "obvious harassment".

Graze said the rent and the cancelled subscriptions and summer subsidy would amount to about \$9,100 of its total budget of \$132,000.

**COMING!
Finjan Coffee House**

Hillel Sat. Feb. 8

African Cultural Show

Traditional Dances (6 pm)
Exhibition and sale of
handicrafts and colorful material
Fri. Feb. 7 5:30 pm Union 124

JIMI HENDRIX

"Electric Ladyland" on special at \$6.99. reg. \$10.58

"Are You Experienced" **\$3.49**

"Axis: Bold As Love" reg. \$5.29

JONI MITCHELL'S L.P. \$3.49

All other Warner Bros. - Reprise stereo albums
on special at \$3.89, regular \$5.29

PHANTASMAGORIA RECORD STORE

3472 Park Ave. (near Milton)

845-4445

**Interested
in having lunch?**

**ALL FIRST
& SECOND
YEAR GIRLS**

RVC Common Room

Mon. Feb. 10

1 - 2 pm

and

Feb. 11 - 14 at fraternities



Simpsons
DOWNTOWN - FAIRVIEW - ANJOU

**14 1/2 OZ.
SUPER
DENIM**

First at Simpsons in Montreal

TOP GUN

By Westland — Western cut and extra durable to ski, skate, and LIVE in! Pre-shrunk, nylon reinforced. Yours first at SIMPSONS SHOP FOR YOUNG MEN — along with turtle neck sweaters, duffle coats and other go-withs. Denim navy only. Sizes 28 to 38. 7.98 pr.

Mail and Phone Orders Filled — 842-3241
Simpsons Shop For Young Men, Second Floor, Downtown
Also at Fairview and Anjou

Hoopmen host Gaels tonight in battle for final playoff spot

by Ira Turetsky

The latest in a series of "moments of truth", has arrived for the Redmen Basketball team. The Red and White will attempt to emerge from a three game slump as they entertain the Queens University Golden Gaels, in a game beginning at 8 pm tonight in the Currie Gym.

The Redmen, as a result of their loss to Carleton, find themselves in third place in the Eastern OQAA, with a 4-2 record. Queen's is in second place, at 4-1. The Gaels have played only one game with Carleton, in which they sustained their only loss.

The Redmen have only two games remaining in their OQAA schedule, both against Queens. Two victories over the Kingston squad would clinch a playoff

spot for the Red and White. A single loss could prove disastrous if Queens upsets Carleton.

Against Carleton, last Friday, the team played reasonably well, although not nearly up to potential. The next day, they looked abysmal as they beat a terrible Ottawa team 105-93. Wednesday's game against Loyola was more of the same, at least for the first three quarters.

Finally, after finding themselves 25 points behind, the Redmen began to play ball. Led by Nasko Golomeev, they moved to within seven points of the Warriors, before the giant center fouled out. This really was encouraging, and it could bode well for the Queens contest.

There are several things which must be ironed out. Firstly, the

play of the guards must improve. They were wholly inadequate against Loyola. Sam Wimsner must play like he did earlier in the season, and perhaps, the reinsertion of Dave Leibson would provide some punch.

Pierre Brodeur must also regain his scoring touch. Brodeur has not been shooting the way he can, and a return to form would take much of the pressure off of Golomeev.

This rejuvenation might well be hastened by a return to the friendly confines of the Currie Gym. A familiar court and a large enthusiastic crowd can work wonders for a team, as was demonstrated at Carleton and Loyola.

If the Redmen can feed Golomeev early in the game, they will probably establish a quick lead, and win going away. The Gaels are a disciplined team, and they become disrupted when they fall behind.

Walsh superlative

Queens will be led by all-star guard Ron Walsh and 6'6" Paul Howard. Last year, Walsh beat the Redmen by himself, in the first game, and he was instrumental in the play-off victory.

However, with Golomeev in the line-up, Walsh's driving tactics will be less effective. It is quite doubtful, also, that Queens will be able to do what no other team has done, stop Golomeev. The towering center is far and away the best player in the league, and may be the best in Canada.

If Golomeev gets some help on offense, and if the team plays a reasonable brand of defense, the Redmen should win. They must win tonight, or face the increasing possibility of being eliminated from the play-offs. My guess is the Redmen by 8-10 points.

Puck Redmen defeated in 4-0 loss to Gaiters

by Murray Segal

Strong goaltending by JV Alan Hébert led the Bishop's Gaiters to a 4-0 victory over the hockey Redmen last night in Lennoxville. Don Lisemer scored twice while singletons went to Don Perowne and Tim Allen.

Norm Lord started in nets for the Redmen, however, Dave Craig replaced Lord for the second and third periods. Craig was responsible for all four Bishop's tallies.

The Coupe de Québec contest saw the Gaiters bottle up the Redmen in their own end for a great part of the night. Hébert came up with big saves when called upon. Three penalties were assessed to each team.

Tomorrow, the Redmen play host to the Queen's Golden Gaels in an OQAA game to be held in the Winter Stadium at 2:30pm. The Redmen last tangled with the Gaels back on November 16, dropping an 8-4 decision in Kingston.

However, the Red and White can be expected to turn the tables on the rapidly sinking Gaels. The Gaels have lost to about everyone in the league by ugly scores in recent games.

Coach Brian Gilmour has apparently solved some "personality conflicts" among a couple of his big guns. Apparently their attitude on the ice and in the dressing room was not fostering team togetherness. However, following victories over Sir George and Ottawa, and a few lines changes, all seems to be back to normal.

In the Queen's contest Gilmour will have Skippy Kerner centre Jean Dupéré and Brit Doherty. Mike Stacey will pivot Pete Burgess and Brian Barge, while Terry Harron, Tim Kerrigan, and Jim Kihnan will represent the third line. The defense will be composed of Rod McCarthy, Ken Ross, and George Kemp with Cliff Moore as a possible starter.

Norm Lord, the Redmen netminder, has been playing brilliant hockey. His goals against average in OQAA play now reads 4:00 and is constantly diminishing in a league in which offense is the name of the game.

Along with Lord, Ken Ross has displayed some fine talent. The jolting rearguard is zeroing in on an all-star berth.

Tonight at 7:30, about thirty alumni will don hockey gear and wack the puck around for an hour or two. The teams will be coached by Al Hunter and Jim Adams, the two Redmen trainers.

SLAP SHOTS: The Redmen have one more encounter with the Gaels following tomorrow's game... the powerful Waterloo team will be in town next Friday for an exhibition tilt with Gilmour's team... Pete Burgess has moved into the number nine spot in Eastern OQAA scoring with eight goals and ten assists in twelve starts.

OQAA STANDINGS EAST

	GP	W	L	T	GF	GA	Pts.
LAVAL	10	9	1	0	71	35	18
CARLETON	12	9	3	0	74	39	18
MONTREAL	11	7	4	0	62	44	14
MCGILL	12	4	8	0	39	55	8
QUEEN'S	10	3	7	0	41	73	6
OTTAWA	11	1	10	0	33	74	2
WEST							
TORONTO	13	11	1	1	89	35	23
WATERLOO	11	8	2	1	79	33	17
WESTERN	11	6	5	0	53	57	12
WINDSOR	11	3	7	1	39	58	7
MCMASTER	9	2	7	0	26	54	4
GUELPH	9	0	8	1	28	77	1

The Montreal Associate Section of
The Engineering Institute of Canada
presents

STUDENT NIGHT

STUDENT TECHNICAL PAPER COMPETITION

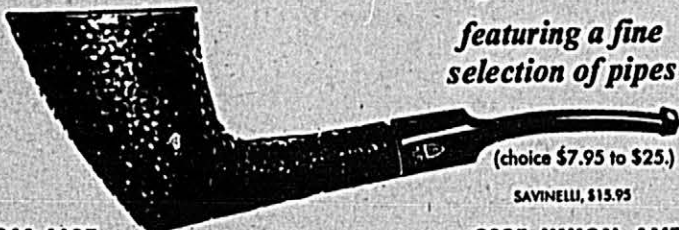
Prizes: 1st - \$50.; 2nd - \$35.; 3rd - \$20.; Others - \$10.

Friday, Feb. 7
7:30 pm

McConnell Eng. Bldg.
Room 204

Refreshments served - Everyone welcome

DAN'S Tobacco Shop



featuring a fine
selection of pipes

(choice \$7.95 to \$25.)

SAVINELLI, \$13.95

844-6605

2025 UNION AVE.

In the Morgan Parkade Bldg. adjoining the McGill Metro Station

Carnaby Street comes to the campus

ZIG ZAG Male Boutique

2055 BISHOP

20% off all suits, coats and shirts on presentation of student I.D. card.

Also see our wide selection of scarves, ties and accessories.



THE
MACDONALD
LASSIE

Get involved in the challenge of Israel

SHERUT LA-AM

(Service Corps for Israel)

1. Serve as teacher, group worker, engineer.
2. Register for a 2nd year at an institute of higher learning in Israel if you are a college graduate or undergraduate and during your year of study.

DEPARTURE: JULY 1969

TOTAL COST \$670. (U.S.)

3. Kibbutz participation - 1 year. Unique experience for communal living.

DEPARTURE: SEPT. 1969

TOTAL COST \$670. (U.S.)

Information and application: Sherut La-am
1500 St. Catherine W. Suite 300
Tel. 931-1804 ext. 60